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TABLE OF CONTENTS

Hohokam Mosaic Mirrors 7

ARTHUR WOODWARD

American, Pilgrim Century 13

GREGOR NORMAN-WILCOX

The Rancho La Brea Pit Museum 17

HENRY ANSON WYLDE

Faunal Changes in Los Angeles County 19

GEORGE WILLETT

Schedule of Exhibitions—October, November, December 24

Recent Important Acquisitions 25

Print issued to Members only

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PHIL PARADISE

PLATE "IA"—ENLARGEMENT OF MIRROR BASE "A" FOUND AT GREWE SITE, ARIZONA. ACTUAL SIZE 4¾" DIAMETER.

PLATE I—MIRROR BASE "A" RESTORED IN COLOR BY MISS GLORIA WIDMAN.

HOHOKAM MOSAIC MIRRORS

FEW PEOPLE realize that certain tribes of American aborigines in North and South America made and used mirrors prior to the coming of the white man. These reflectors were discs (usually) of stone made to hold the iron pyrites or obsidian mosaic pieces that formed the mirror surface.

Mexico, Central and South America were the strongholds of the mirror makers of pre-historic days. Archaeologists working in Mexico, Guatemala and Peru have uncovered good examples of these *espejos* as the Spaniards termed them.

During the excavations of the Castillo pyramid in the Mayan city of Chichén Itzá in Yucatan, Señores J. Martinez Canton and José Eroza found the remnants of two elaborate mirror frames of turquoise mosaic inlay which had been fastened to a wooden base. The mirrors, which had been set in the center of these jeweled frames, had been the usual beveled stone discs covered with a reflecting surface of small pieces of marcasite tightly

PLATE II — RESTORATION OF MIRROR BASE "B" BY MISS GLORIA WIDMAN. BLACK = BLACK, GREY=RED, STIPPLED= CREAM. ACTUAL SIZE 5¼" DIAMETER.

cemented together. Another elaborate mirror frame with the central mirror base in position was found by Dr. Sylvanus G. Morley of the Carnegie Institution in the Temple of the Warriors at Chichén Itzá. In all of these instances the small fragments of iron pyrite crystals had disappeared, leaving only the imprint of the mosaic in the cement on the faces of the discs.

From Mexico also have come mirrors of obsidian set in carved and gilded wooden frames, and from Peru cruder mirrors of marcasite crystal segments set in carved and painted wooden frames.

In Mexico these mirrors were part of the elaborate ceremonial regalia of Tezcatlipoca, God of War, who was known as "God of the Smoking Mirror," and in all of the representations of this deity in the codices he is depicted as wearing a "smoking mirror" on his person.

In the year 1922 a complete mosaic mirror with the surfacing of marcasite intact was found in a cave near Tempe, Arizona. This mirror was later bought by the Museum of the American Indian, Heye Foundation, New York City. This was the first mirror of its kind found north of Mexico. When discovered it was wrapped in layers of thin cotton cloth and deerskin, tied with a yucca cord.

In 1930 the Van Bergen-Los Angeles County Museum field party, excavating on the site of an ancient Hohokam village known as the Grewe Site, uncovered a number of stone discs, bases of prehistoric mirrors. This site lies on the south bank of the Gila river, about three miles east of the Casa Grande National Monument, Coolidge, Arizona. In 1934-35 more of these mirror bases were found by the Gila Pueblo expedition headed by Dr. Emil Haury, at Snaketown on the Gila River Indian Reservation.

The discovery of these mirror bases in south central Arizona has evoked no little speculation as to their origin. In form and technique of manufacture they are practically

PLATE III — MIRROR BASE "B" FOUND AT GREWE SITE, ARIZONA.

identical with those found in Guatemala and various parts of Mexico. A full description of mosaic mirrors which came from the department of Quiché in Guatemala has been written by Dr. J. Alden Mason. (1) These mirrors were found with their facing of iron pyrite crystals intact, in a grave in a ruin known as Kixpek. Three were discoidal in shape, one rectangular.

Unfortunately all of the specimens found on the Grewe Site had passed through the crematory flames and the pyrite surfacing had disappeared. Experiments conducted in the Museum showed that thin segments of iron pyrite crystals of about 1-16 of an inch in thickness, which was approximately the thickness of the original pieces used on the mirrors, disintegrated violently when exposed to a low flame of a Bunsen burner.

The reverse sides of two of the best preserved mirror bases found at the Grewe Site indicated quite plainly that they had been covered with an elaborate pattern in multi-colored pseudo-cloisonné. The pigments of these decorative motifs had also undergone a metamorphosis in the flames. Unburned segments of other mirrors found on the same site supplied the clue to the possible color scheme of the mirrors. The colors used were white, red, gray and pale yellow.

Fortunately, two of the plaques from the Grewe Site were well preserved and the designs on the reverse sides proved capable of deciphering. Careful study of the motif on one mirror indicated that it was that of a priestly figure wearing an elaborate feather head-gear and a long breech clout. In his right hand he clutches some kind of bag or container. The whole ensemble is strongly suggestive of a Nahuatl-Mayan figure as depicted in the codices and on the carved stone stelae. A restored sketch of this figure is shown in Plate I.

(1) J. Alden Mason, "Mirrors of Ancient America," The Museum Journal, Philadelphia. June, 1927.

The second mirror, Plate II, has as its motif a series of three flying birds, apparently of the parrot family with long flowing tails and curved beaks. This design is likewise reminiscent of Mexican-Central American motifs.

The imprint of the former covering of marcasite segments is indicated quite plainly in Plate III. This evidence shows that 19 small pieces of iron pyrite crystals were set closely together to form the reflecting surface. The beveled surface of the disc outside the mirror area was covered with the gray-white gesso and quite possibly had been painted some gay color.

In some instances holes were drilled through the plaques through which fiber or skin thongs were probably passed to serve as handles or for suspension from the neck of the owner. Occasionally the thongs were laid in shallow grooves incised on the reverse side and cemented in place prior to finishing the surface.

Whereas the mirrors played an important part in the ceremonial life of ancient Mexico, we are not at all certain of the role they played in the life of the Hohokam who lived in Arizona.

The excavation of the Grewe Site was in effect pioneer work. Until this work was done no actual information was to be had concerning the artifacts or house types of the Hohokham people of the early periods.

The mirrors were not encountered in the burial pits of the Grewe Site. The first Hohokam tribesmen here cremated their dead and interred the calcined bones and burnt offerings in shallow holes dug in the caliche. (1)

A short distance east of one of the three cremation burial areas was a series of three or four small mounds of broken pottery, broken stone axes, mica schist paint palettes and mirror bases. There were no cremation burials directly associated with these small mounds of miscellaneous broken artifacts. At first glance they appeared to have been made in a haphazard manner (they varied in diameter from 2 to 4 feet, and were 6 to 10 inches thick), but when examined more closely one could see the pieces of broken pottery had been placed carefully on the mound. A small heavy-walled vessel might be broken in four sections and one section placed on each of the four sides of the heap. This occurred repeatedly. Hence, we concluded that this material had been deposited either at the time the burials had been made, or special ceremonies had been held afterward and the offerings placed on the heaps in memory of the deceased.

It was also noted that usually whenever a mirror base was found, a mica schist paint palette was found nearby, indicating that these two objects accompanied each other.

Along the eastern periphery of this offertory area, for a distance of some twenty feet was a thin uneven deposit of charcoal, apparently the residue of many ceremonial

(1) Caliche: a calcareous sub-stratum underlying the floor of the Gila Valley at certain places.

OFFERTORY DEPOSIT OF POTTERY SHOWING MIRROR BASE "B" IN SITU.

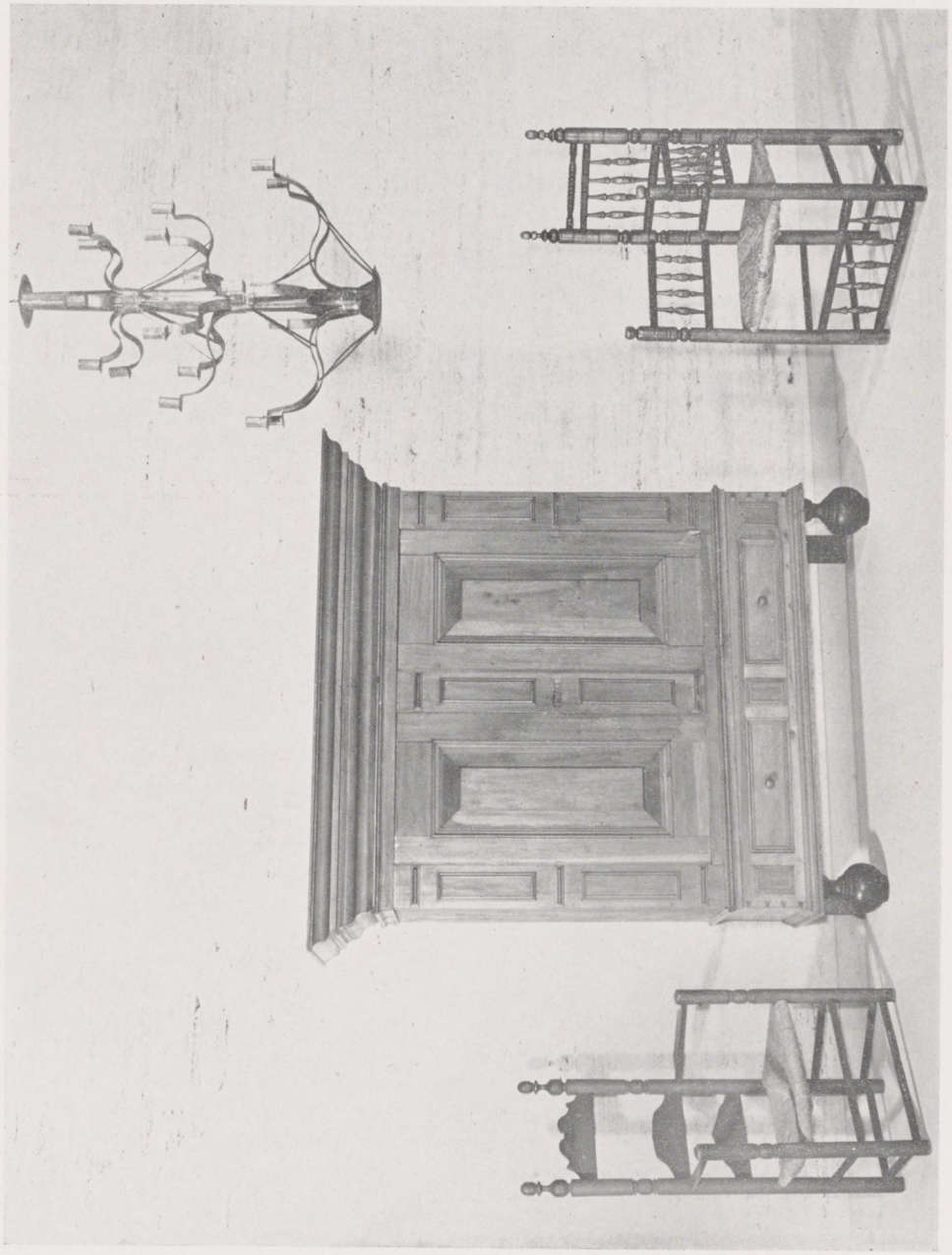
fires. Some of the offerings were heaped together upon the top of this fire-burned place.

Thus it would appear that the mirrors had been reserved to be given as special offerings to the soul of the dead, in much the same manner as burnt offerings of baskets, clothes, shell money, food, etcetera are made at the present time among the Luiseño and Diegueño Indians in California a few months following the death of a person.

In all, seven unbroken mirror bases and the fragments of seven others were found at this site. Two unburned segments were found in a trash mound. These mirror bases are of the same types as those encountered by Dr. Haury on the Snaketown site. He believes that the first time these mirrors occurred in the Hohokam area was sometime around 500 A. D.

Whether or not the mirror bases were originally manufactured by the Hohokam in the southern part of Arizona is a moot question. In technique and appearance these Arizona specimens are practically identical with those found in Mexico and Central America. The centers of the pseudo-cloisonné work on pottery and stone are in Mexico. The motifs displayed on these objects are more Mexican than anything else. All evidence points to a southern origin for the mirror bases. On the other hand it has been suggested that these mirrors may have been objects brought in trade from Mexico, or possibly copied by the Hohokam craftsmen from Mexican originals. Whatever the answer may be, the fact remains that these mirror bases are unique examples of a highly developed aboriginal art which has passed out of existence at the present time.

ARTHUR WOODWARD



KNICKERBOCKER "KAS"—lent by Marguerite Van G. Lansing.
SLAT-BACK CHAIR—lent by Mr. and Mrs. Walter C. Arensberg.
TURNED-WORK CHAIR—lent by Mrs. Harwood Huntington
TIN CHANDELIER—lent Anonymously

AMERICAN, PILGRIM CENTURY

CONTRASTING with the 18th century furniture lately shown at the Museum, an important collection of earlier American types will be shown after October 11th, in the decorative arts section on the second floor. The material is assembled from local sources, especially to feature some unpublished rarities of the Pilgrim Century.

The year 1700 may be set as the general point of division between American work in the rugged traditions of construction and design, or work after the more sophisticated spirit of the great English "period" styles. About that time, the fashion for massive oak and pine largely gave way to a taste for walnut and maple, to be followed by mahogany; and with the close (1720) of the Pilgrim Century, the earlier types of work were all but forgotten.

During the 18th century, however, in country districts or among workmen of old-fashioned taste, reminiscences of the old tradition keep reappearing. Sometimes a piece much of the Pilgrim Century *type* may actually be of Chippendale *date* (mid-18th century). So, included with the Museum collection of early examples, there are a few others of the following century yet of similar manner:—a polychromed Pennsylvania-Dutch dower chest or a "primitive" portrait, a tin chandelier or a child's slat-back high chair.

In use of the word Pilgrim we are not confined, of course, to work of the Massachusetts Bay region. Representing the same periods, the 17th-18th century Museum galleries show also the distinctive products of the Hudson River Dutch or the Rhode Island Huguenots, the Pennsylvania-Dutch or the Swedes along the Delaware, or of the "un-Pilgrim" English at Philadelphia, in Virginia, and in the Carolinas.

Then here let us consider a few outstanding pieces received for the new gallery, as they reflect the spirit and phrase of their time.....

DUTCH "KAS" (CUPBOARD)—*Hudson River Valley, circa 1700-10*
(Height 6′-2″—cornice width 5′-9″)

In America, we are reminded that the Dutch "kas" (or, great cupboard) was made "solely by craftsmen of Holland origin or descent, for people of the same racial strain and, in consequence, was confined to the section where the Dutch settled." This means

that the "kas" is found among the Knickerbockers in New York City, up the Hudson River, on Long Island or into New Jersey.

The example here shown was made for the Van Gaasbeck family of Kingston, on the Hudson River. Another is known (frontispiece, *American Collector* for March, 1939) which, so similar as to suppose the same maker, was made for a family on Long Island. Another (Nutting, *Furniture Treasury,* Fig. 482) is now in the Wadsworth Athenaeum. But the present piece appears to be the only documented example still in possession of the original family.

Typical are its wonderfully Dutch cornice (10 inches deep and with seven inches projection), and its bold turnip-ball feet. It is of beech, walnut and pine, in light walnut-color but with the feet stained black. A latter-17th century feature occurs where the long drawer (molded to simulate two half-length drawers) slides on the early side-runner construction.

TURNED ARMCHAIR—*Massachusetts, mid-17th Century*

(Height 3′-11″)

Chairs of turned-work were a popular North European type of the 16th-17th centuries, when Gothic traditions were being finally displaced by those of the Renaissance. As distinct from the arkwright or the carpenter, the wood-turner now appeared as a separate craftsman, whose services were increasingly conspicuous as the 17th century advanced.

From the Plymouth settlement of 1620, we have two proto-typical turned chairs still extant (now at Pilgrim Hall, in Plymouth), to represent the parents of all American-made examples. One belonged to Elder Brewster (1567-1644) of the Separatist ("Puritan") Colony; and the other to Governor Carver (c.1576-1621). Named for these models, other American chairs are called Brewsters when they show turnings under the arms or below the seat, or Carvers when they do not. The spindles of the former usually show more refinement of turning (*Nutting,* Figs. 1799 and 1802), with those of the latter rather more coarse (cf. ibid., Figs. 1800 and 1809). The Museum example shows all the good features of its type (note the fine turned finials, the 2-inch posts as in the earliest examples, and the crispness of all turning) and is original in all details.

SLAT-BACK ARMCHAIR—*Massachusetts, mid-17th Century*

(Height 3′-11″)

It should be remembered that New England was settled mostly by folk from the east of England itself, while Philadelphia and the Carolinas drew more upon Surrey

SILVER TANKARD—*lent by Mrs. Henry M. Hoyt.*

and its vicinity. Hence the plainer East Anglian flavor of New England architecture and furnishings, as observable in this remarkable chair.

Entirely without restorations, the chair even carries its original buttermilk-red paint. Perhaps it has lost a little height, either by slight cutting down or from the natural wear of almost three centuries upon rough floors. The posts, here again, are of two-inch diameter and finished with boldly turned finials, while the variance in outline and spacing of the three slats is a curious, but pleasing feature. Noteworthy is the wide flattening of the arm rests — a detail of thoughtful finish not usual in the early period.

TIN CHANDELIER—*New England, early 18th Century*

(Height 32″—spread 24″)

An 18-candle chandelier in three stages, of "country work" following the finer

brass, pewter or silver pieces then used by urban folk or those of means. Such things were made for the churches, and for the ballrooms and keeping-rooms of the taverns. Tin sidelights were common, well into the 19th century, almost without change of style; but chandeliers, all of tin or with tin arms on a wooden post, have become exceedingly rare.

SILVER TANKARD—*New York City, circa 1750-60*

(Height 7⅜"—base 5⅝")

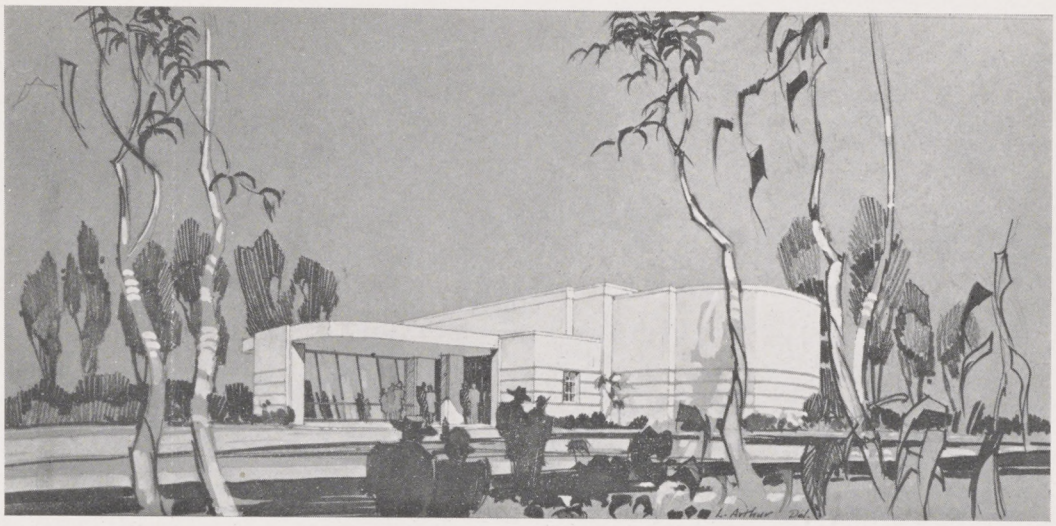
The maker was Myer Myers (1723-1795), who was a Freeman in 1745-6, president of the Silversmiths Company in 1776, and an active worker until about 1790. Since he was a prominent craftsman, and might be expected to follow the styles currently fashionable, the oddly mixed design of this tankard is the more surprising.

Of course by now (the mid-century), local Dutch influences had largely been displaced by the English. New Netherlandish tankards had always employed the small cylindrical, flat-lidded English form; but hitherto, they had given it Dutch-style ornamental basemolds, thumbpieces and handle-tips. Mr. Myers foregoes even these, and adopts a strictly English design—a molded drop on the upper handle, scrolled thumbpiece, and plain slip-ended handle-tip. He must have been tempted to add even a *little* embellishment to the basemold or handle, but he was a man of strong character!

Why, though, did he go back two generations for his model? The low, cylindrical and flat-lidded tankard had become old-fashioned in Queen Anne's time, being followed by one more slender, with a molded mid-band and domed lid; indeed, it was now almost time for the graceful baluster-shape tankard to appear. Yet Mr. Myers gives us the 17th century form, in early 18th century proportions, with mid-century detail in the handle-tip and thumbpiece—and all without a trace of local Dutch reminiscence! At least, he might have provided a clew in the typical "double corkscrew" thumbpiece of New York, rather than the very-English scrolled design.

So in this tankard, as with furniture or glass or other fields of work, we discover the American workman's tendency to cling over-long to certain favorite forms and styles. The Queen Anne (1702-14) style persisted in furniture past 1760, and the mid-century Chippendale modes outlived the Revolution. The glassware made by Stiegel in 1765-74 was still being made in Ohio in the middle-19th century; and much of the primitive wooden and tinware made by the Ohio pioneers is almost indistinguishable from that of the Pilgrims themselves. Styles might change with the times; but the early work remained always an example, to be used by the handcraftsman again and again.

GREGOR NORMAN-WILCOX



The RANCHO LA BREA PIT MUSEUM

DESIGNS HAVING been completed, the proposed observation station and museum, set amidst the tar pools of world-famed Rancho La Brea, now awaits construction.

Planned by architect Samuel E. Lunden in collaboration with the staff of the Los Angeles County Museum, the Pit Museum will present a story of the prehistoric days of the Los Angeles area, and not one of the many questions relative to the ages-long development of this region will be left unanswered.

In a recently completed scale model of the building, the exhibit material has been executed in miniature and gives one a convincing visual impression of the nature and form of the full scale subjects. As is indicated by the model, the building is placed in the center of the group of tar pools in Hancock Park. A low building of modern design, its simple construction adheres to the functional purposes for which it was intended. The porch at the entrance flanks one of the asphalt pits in which bones of prehistoric animals are shown *in situ*. A large observation window forms the wall between the pit and the porch and frames an "outdoor diorama" with the living plants of the Pleistocene time as a background. A short flight of steps leads down to a lower observation point, affording a close-range view of the pit in cross-section.

On entering the building, one comes into a room approximately thirty-five feet wide by sixty-five feet long, containing the exhibits which explain the tar pool story. First of these is a series of geologic section blocks illustrating the three major cycles of development of the Los Angeles Basin, having special reference to the origin and deposition of oil in the region of Rancho La Brea.

Following these a geologic column diagrammatically shows the succession of the major physical episodes in the development of the earth. A companion column shows the corresponding animal life of these periods, and pictures the dominant life forms of each.

A large section block reveals the rock substructures of Rancho La Brea and clearly demonstrates the combination of peculiar conditions which created the tar traps on the surface in Quaternary time. The questions, "How did the tar pools get there?" "Where did they come from?" "How did the animals get stuck in the tar?" and many others are answered here. Adjoining this exhibit two charts explain the interesting results of a "census" of the mammals and birds found in the asphalt.

A mural depicting the life forms of the Pleistocene is seen at one end of the room, flanked on either side by panels containing transparencies which form a montage of photographic records of early historic Rancho La Brea.

The subject which will undoubtedly attract greatest attention is a large diorama located at the opposite end of the room. This life-size group portrays a typical tar pool scene one early morning of a Pleistocene day, 50,000 years ago.

Of special value for lectures, the exhibits are arranged around the walls, leaving the center area of the room entirely free. Chairs are stored in closets at the corners of the room and are quickly set up for an audience of a hundred persons. Facilities for projection are provided, and a screen is built into the ceiling in front of the mural which may be readily pulled down when needed. Base and floor plugs for power source and signal buttons are strategically placed, permitting close cooperation between speaker and operator.

What a strange newcomer to this field of the traps of death! How astonishing it is that one of these infallible snares should one day witness the construction of a building on its very brink—the pit itself laid bare, exposing to view the remains of Mammoth, Sloth and Sabre-Tooth Cat in their tarry grave of a thousand centuries. Through man this erstwhile sceneof fear and violence, its mysteries now revealed, becomes a place of study and enlightenment.

HENRY ANSON WYLDE

FAUNAL CHANGES IN LOS ANGELES COUNTY

FROM THE geological record of past ages, we know that the fauna of this and other lands has been in a state of constant change since the first life appeared on our planet. However, after the earth's outer crust became fairly static this change was a very slow one, as we measure time. When prehistoric man appeared, his mode of living was so similar to that of other animals that he was a negligible factor in their abundance or scarcity. Even after early man exchanged his cave for an artificial structure and learned to cultivate small areas of land, wild life was not substantially affected. However, as human population increased, large cities were built, swamps drained for agricultural reasons, and open lands over-grazed by domestic stock. The very definite effect of these changes on animal life was further enhanced by introduction of fire-arms to general use, and later by appearance of motor vehicles and improved highways. To these inevitable developments must also be added an indifference to waste of our natural resources that was very prevalent during the early settling of our country, and which has been reduced only during the past few years through the medium of education.

In few, if any, sections of the United States have there been as great changes in conditions as those caused by the extraordinarily rapid settlement of the Los Angeles area during the past fifty years. The writer's earliest recollections of the region date back to the late '80s, at which time Los Angeles was a comparatively small city, mostly north of Third and east of Spring Street; and other nearby cities, now boasting populations of hundreds of thousands, were either unimportant villages or had not yet come into existence. A wide expanse of open country, stretching almost uninterruptedly from the mountains to the sea, was cut by numerous streams and dotted with ponds and lagoons. Fences were few, roads poor and widely separated, and our great oil fields as yet undiscovered. Little wonder that such a region, blessed with the same near-perfect climate that is the perennial boast of all good southern Californians, should teem with wild life of seemingly endless variety.

In those olden days ducks, grebes, coots, gallinules, rails and other water birds raised their young in the tule marshes of Nigger Slough and the Cienega, accompanied by swarms of yellow-head, tri-colored and red-winged blackbirds; flocks of geese and cranes wintered on the Baldwin Hills and other favorable localities, and bands of Mountain Plover fed on stubble fields and pasture lands. In the autumn swarms of wild ducks of

THE LAST LOS ANGELES COUNTY GRIZZLY AND ITS CAPTOR, CORNELIUS B. JOHNSON. THIS BEAR WAS TRAPPED AND SHOT IN TUJUNGA CANYON, NEAR SUNLAND, OCTOBER 28, 1916.

many species came down from the north to winter on our marsh lands and lagoons, providing sport for the hunters operating with comparatively little competition, and unhampered by bag limits and license fees. Even our beaches that now teem with recreationists throughout much of the year, were the breeding grounds of large numbers of Least Terns and Snowy Plovers. Great, untilled expanses of hillsides, mesas and ravines, as yet untouched by rodent-poisoning campaigns, harbored a dense population of ground squirrels, kangaroo rats, wood rats, pocket mice, deer mice, harvest mice and other small mammals.

The abundance of bird and small mammal life furnished an adequate food supply for numerous carnivores, both avian and mammalian. Large hawks and Golden Eagles were plentiful over mountains and plains, Ospreys and Bald Eagles were frequent visitors along the coast, and the huge California Condor and its smaller relative the Turkey Vulture feasted on left-overs from the kills of predators or on wild or domestic animals victims of disease. Pumas, or Mountain Lions, exercised their function of eliminating the physically unfit among the herds of deer and wild sheep and occasionally extended their operations to domestic stock. Coyotes, foxes and wild cats throve on a diet of lesser mammals and unwary birds. Even at this early date the numbers of the native grizzly bear had been reduced to a few individuals which, at this writing, have long since disappeared.

Before the turn of the century it began to be known that this paradise for wild life was also a paradise for human-kind. Then commenced the influx of settlers bent on escaping the discomforts of more rigorous climes. In a few years time villages became cities and settlements appeared where had been open fields. Land was stripped of its original cover, cultivated and fenced. A lowering water-level dried up streams, lakes and ponds were drained, and forests of oil derricks arose. Fine highways and myriad motor vehicles contributed to the transition. The Cienega became only a memory and Nigger Slough degenerated to a mud hole. Littoral vegetation disappeared until there was no place for the water fowl to nest; neither was there water for the horde of avian visitors from the north. Geese and cranes found their wintering grounds taken over by real estate subdivisions and oil fields, and air ports sprung up where Mountain Plover were wont to feed. Thus, Los Angeles County, as a sportsmen's paradise, passed out of the picture.

The decimation of the numbers of our game birds was accompanied by a like decrease in the native mammal population. The homes of some of the smaller animals were broken up by cultivation of the ground. Squirrel poisoning was responsible not only for a decrease in the numbers of this harmful rodent, but for many other species that do little or no damage to agriculture. As the natural food of predators became less plentiful,

these commenced a gradual fade-out. The remaining eagles and large hawks mostly disappeared or retreated to mountain fastnesses, and the numbers of the condor became so reduced that the great bird is now facing complete extinction. Mountain lions have been nearly or entirely extirpated in the county, and coyotes and other wild, four-footed predators have largely been succeeded by roving dogs and cats.

It is interesting to note that, while civilization has had an adverse effect on so much of our wild life, there are a few species that have managed to adapt themselves to changed conditions, so that they have held their own or actually increased in numbers. Mockingbirds are undoubtedly more abundant today than they were when the country was wild. The planting of gardens, parks and orchards has produced more protective cover than was originally available, and such of our song and insectivorous birds as are able to overcome fear of proximity to humans are not slow to take advantage of this. Towhees, sparrows and warblers of various kinds, bush-tits, Brewer Blackbirds and House Finches thrive under the changed conditions. Orioles, although perhaps fewer in numbers than formerly, nest among the palm trees lining city streets, martins raise their young in crevices in buildings, and swallows plaster their mud nests under eaves, often to the annoyance of human owners.

It is perhaps a fact worth noting that, for the birds and mammals with the greatest ability to adjust themselves to circumstances, we must turn to the fauna of the Old World. Undoubtedly the most outstanding example of this is the English Sparrow, which was long ago introduced in North America. This ubiquitous little bird, which first appeared in Los Angeles about 1907, has become abundant from the mountains to the sea, as well as on some of the islands. Another introduced bird, now well known throughout the urban sections of the county, is the Chinese Spotted Dove, a resident since about 1917. This dove, not to be confused with the native Mourning Dove, thrives around gardens and parks. Another Old World bird, the European Starling, also introduced in eastern United States, has spread westward to Utah and Texas and will probably reach California within the next few years. Residents of the county are unpleasantly aware of the abundance of the European rats and mice which, since man has been travelling in ships, have spread and made themselves obnoxious to the human inhabitants of a large portion of the globe.

One mammal and one bird, originally residents of eastern North America, have been added to our southern California fauna, undoubtedly through the agency of man, although definite knowledge is lacking in this regard. The Virginia Opossum appeared in Los Angeles County about 1906, and has established itself throughout most of the Pacific slope of southern California, from sea level to the higher foothills. This animal has rather a dubious reputation, being reported to relish eggs and young of birds. About 1923 the Cardinal, one of the most beautiful birds of the east, appeared in the vicinity

of El Monte and Whittier, undoubtedly as a result of human importation. These birds have since been seen in other sections of the county, and appear to be increasing, though slowly. This handsome species is a welcome addition to our avifauna.

When we consider some of these examples of changes that have taken place in our county, we may wonder whether the next half century will produce others equally as great.

GEORGE WILLETT

SCHEDULE OF EXHIBITIONS

HISTORY DIVISION

California History material reinstalled in Gallery G-A5

Collection of Ethnological Material from Brazil ..... Oct. 16

SCIENCE DIVISION

The Museum Horse Show—"Ascent of Equus" ..... indefinitely

ART DIVISION

Fine Arts

"....And Now We Plan" ..... Oct. 22-Jan. 18

Phil Paradise ..... Oct. 1-31

Hudson Roysher ..... Nov. 1-30

Sueo Serisawa ..... Dec. 1-31

Decorative Arts

18th Century American Furniture—the Dr. and Mrs. Arthur Bond Cecil Collection, with additions — indefinitely

17th-18th Century American Silver—The Mrs. John Emerson Marble Collection, enlarged — indefinitely

17th-18th Century American Furniture—Assembled loans — indefinitely

18th Century American Furniture and Silver—From the Museum Collections, and assembled loans — indefinitely

Anita M. Baldwin Collection—Recent Acquisition — Nov. 1

17th-18th Century English Silver and Furniture From the Museum Collections, with Additions — Nov. 22-

Chinese Porcelains Assembled loan exhibit — Nov. 25-

EDUCATION DIVISION

"Wild Life of Los Angeles County" — indefinitely

RECENT ACQUISITIONS

HISTORY DIVISION

Material from Bolivia and Chile—silver shawl pins, personal silver ornaments, copper vessel, leather spur guard—from Mrs. Wm. W. Fenton.

Pair of Irish made flint lock pistols, late 18th century—from Charles G. Keers.

Wedding outfit and trousseau of 1860—from Miss Lulie McGoodwin.

SCIENCE DIVISION

Molluscan collection gathered in Europe, Africa, the Philippine Islands—from Miss Patricia Murphy.

Four specimens jade collected in California; four specimens agatized coral from Florida—from Wm. B. Pitts.

Specimen of Mountain Cork from Salome, Arizona—from Theodore Tanner.

ART DIVISION

Fine Arts

Oil painting on wood panel, Jugoslavia Icon—from Russel Matthias.

Decorative Arts

English and French silver, 17th-18th centuries—12 items—Gift of Miss Bella Mabury to the Museum Associates.

Footed dish, silver-gilt—French, Napoleon I—Gift of Miss Carlotta Mabury to the Museum Associates.

Spanish and Russian costumes, 18th-20th centuries—9 items—Gift of Miss Mary Pickford.

Ancient bronze figures, Siamese—3 items—Gift of Mr. J. M. Kerrigan.

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